THE OFFICIAL MARVEL® NEWS MAGAZINE!

MARVEL AGE™

CHRIS CLAREMONT TELLS ALL ABOUT ***THE NEW MUTANTS*** AND ***THE X-MEN***! PLUS: ***SAL BUSCEMA***! ***STARRIORS***! ***FRED HEMBECK***! AND ***MORE***!

A NEW GENERATION OF SUPER-HEROES!

FOR READERS OF ALL GENERATIONS.

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ON SALE MAY 1st

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EDITORIAL

"A Few Minutes With Jimmy Salicrup"

Did you ever notice how comic book fans never throw anything away? It starts with a simple desire to hold on to a few really good comic books and then, the next thing you know, you've caught *collectors' fever* and everything you own you think might be valuable one day. We're just fooling ourselves; we never intend to part with a single item. Sure, we sometimes buy extra copies of a hot comic as an "investment," but usually that's the exception and not the rule. How else can I explain some of the things I came across while cleaning just one drawer of my desk the other day?

I discovered dozens of buttons which I've accumulated over the years; you know the kind with pictures of characters on them and the sharp pins you always stick your finger on? I've got **Howard the Duck** for President buttons with **Howard** drawn by none other than **Berni Wrightson**, **MMMS** buttons, a button from the 1975 Marvel Comics Convention, a **Captain America** Save Energy button, Make Mine Marvel buttons; I even have the **Sol Brodsky** button from the Famous Cartoonist Series (#8) of buttons! I have all these and more and I *never*, ever wear buttons.

I've got the **Spider-Man** and **Hulk** Pez candy dispensers, a **Dr. Strange** flicker ring, an Ames lettering guide (I don't letter), the Kenner Give-A-Show Projector slides of **Spider-Man** and **Thor**, a **Captain America** license plate for bikes, a plastic **Iron Man** pennant, a Make Mine Marvel pencil, a **Thor** handpuppet, a **Hulk** mini-book, and a **B. A. Baracus** rubber stamp given to me for Christmas by **Jim Shooter** (Thanks again, **Jim**!). I've got badges from over twenty different comic book conventions which I've attended (If you want me or any of our Bullpen super stars for your Convention, just contact **Marsha Rosenberg** c/o Marvel.) and I've got the ticket stubs to all the N. Y. Yankees opening games I've attended with **Bob Budiansky** and **Danny Fingeroth**. I wish I still had my ticket from "An Evening with **Stan Lee** at Carnegie Hall." And I've got a whole lot of other junk too.

There isn't, as far as I know, an organization that offers help to victims of collectors' fever and I'm not sure if I would attend one if there was. Perhaps I hold on to all this stuff as a way of preserving fond memories of my youth? Or because every time I do throw something away I wind up regretting it later. I don't know. And I probably still won't know when I look back at this editorial ten years from now either.

JIM SALICRUP

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MARVEL COMING ATTRACTIONS

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What's happening here? Action, mystery, and suspense await you in the pages of **DAZZLER**!

Here is a complete checklist of what's happening in all the Marvel titles bearing an October cover date. A **Limited Series** is a title which will only run for a specific number of issues. A **Direct Sales** title is available only at selected outlets. **Shipping date** refers to the date the comics leave the printer. A word to the wise — please tell your comics specialty shop owner which titles you want to buy as soon as possible! Marvel Comics sell out so fast that unless your comics shop owner knows which titles you want, you may not get them!

Titles shipping June 5, on sale June 26:

THE THING #16 — It can't be! **Ben** has found himself in a place where everybody is just like **him** — with one importance difference! And that difference could mean death for **Rocky Grimm, Space Ranger**, in "One Thing Leads to Another," written by **Mike Carlin**, penciled by **Ron Wilson**, and inked by **Joe Sinnott**!

DAREDEVIL #211 — *Still* the greatest sightless super hero in all of comics! Fighting a menace he's never faced before — the likes of which he's likely never to meet again! And that's only the *beginning*! If you think you've seen ol' hornhead in red-hot action — see *this*! Written by **Denny O'Neil**, pencils by **David Mazzucchelli**, and inks by **Danny Bulanadi**.

NEW MUTANTS #20 — **The New Mutants** can barely hold their own against the dreaded demon-bear on Earth! What possible chance will they have in the monster's home dimension? And wait'll you see how they *get* there! If they fail in this most desperate struggle, not only will **Danielle Moonstar** die . . . but so might the entire nation! Plus — the mysterious new **Warlock**! Written by **Chris Claremont**, penciled and inked by **Bill Sienkiewicz**!

DAZZLER #34 — "Mysteries of the Missing Models!" Beautiful women — the most pulchritudinous of all! But they're disappearing all over the place . . . and nobody knows why! It's up to **Dazzler** to find out . . . but she's one of the world's most beautiful women herself! Written by **Mike Carlin**, penciled by **Marc Bright**, and inked by **Vince Colletta** — and guest starring the most magnificent guest star to ever appear in comics!

KA-ZAR #34 — Collector's item last issue! For this farewell, you'll see **Ka-Zar** transported to another dimension — but what awaits the Jungle Lord in the Land of Cancelled Heroes — we cannot say! You will not want to be without this once-in-a-lifetime event! Written by **Mike Carlin**, penciled by **Paul Neary**, and inked by **Carlos Garzon**! 75¢. High Quality Mando paper. Direct Sales Only.

MARVEL SUPER HEROES: SECRET WARS (Limited Series) #6 — See **the Wasp** go up against **the Lizard** . . . and see her die! But it isn't **the Lizard** who kills her! Could it be one of **Doom's** squadrons of villains employed to distract **Galactus**? . . . or **the X-Men**? Don't miss the continuing saga written by **Jim Shooter**, penciled by **Mike Zeck**, inked by **John Beatty**! 75¢. High quality Mando paper.

ALIEN LEGION #3 — **Lieutenant Torie Montroc** leads a crack unit of Legionnaires on a frantic chase after a fanatic group of political dissidents who are holding a union ambassador hostage — in a bizarre kidnap plot to obstruct a galarchy peace treaty! The welfare of an entire planet's population is at stake! Also, **Captain Sarigar** faces a court martial for disobeying orders in order to save his troops from being slaughtered. Plus — a short story in which a desperate man's life depends on **the Legion's** failure! Both stories written by **Alan Zelenetz**. First story penciled by **Frank Cirocco** and inked by **Terry Austin**. Second story featuring the experimental storytelling of artist **Chris Warner**! $1.50. From the Epic Comics Line. High Quality Baxter stock. Direct Sales Only.

MARVEL TEAM-UP ANNUAL #7 — **Spider-Man** teams up with **Alpha Flight** for this once-a-year spectacle! **The Collector** is on the loose! First, he collects **Spidey** — then he collects **Marrina** — and then the action starts! Double-length thriller written by **Louise Simonson**, and penciled by **Paul Neary**! Plus — a surprise *extra* tale! Ever wonder what a super hero battle is like . . . from an innocent bystander's point of view? This offbeat story stars the **Crimson Dynamo**, **the Black Panther**, and **the Human Torch**, and it's written by **Bob DeNatale**, penciled by **Dave Mazzucchelli**, and inked by **Brett Breeding**! 48 pp. $1.00.

Titles shipping June 12, on sale July 3:

AMAZING SPIDER-MAN #257 — **Mary Jane** drops a bombshell on **Peter Parker** that will change his life forever! What is it? And what of the plunderous **Puma** — or this issue's special surprise villain — or the least-expected menace of all? A twin shock ending that will leave you speechless! Written by **Tom DeFalco**, pencils by **Ron Frenz**, and inks by **Josef Rubinstein**!

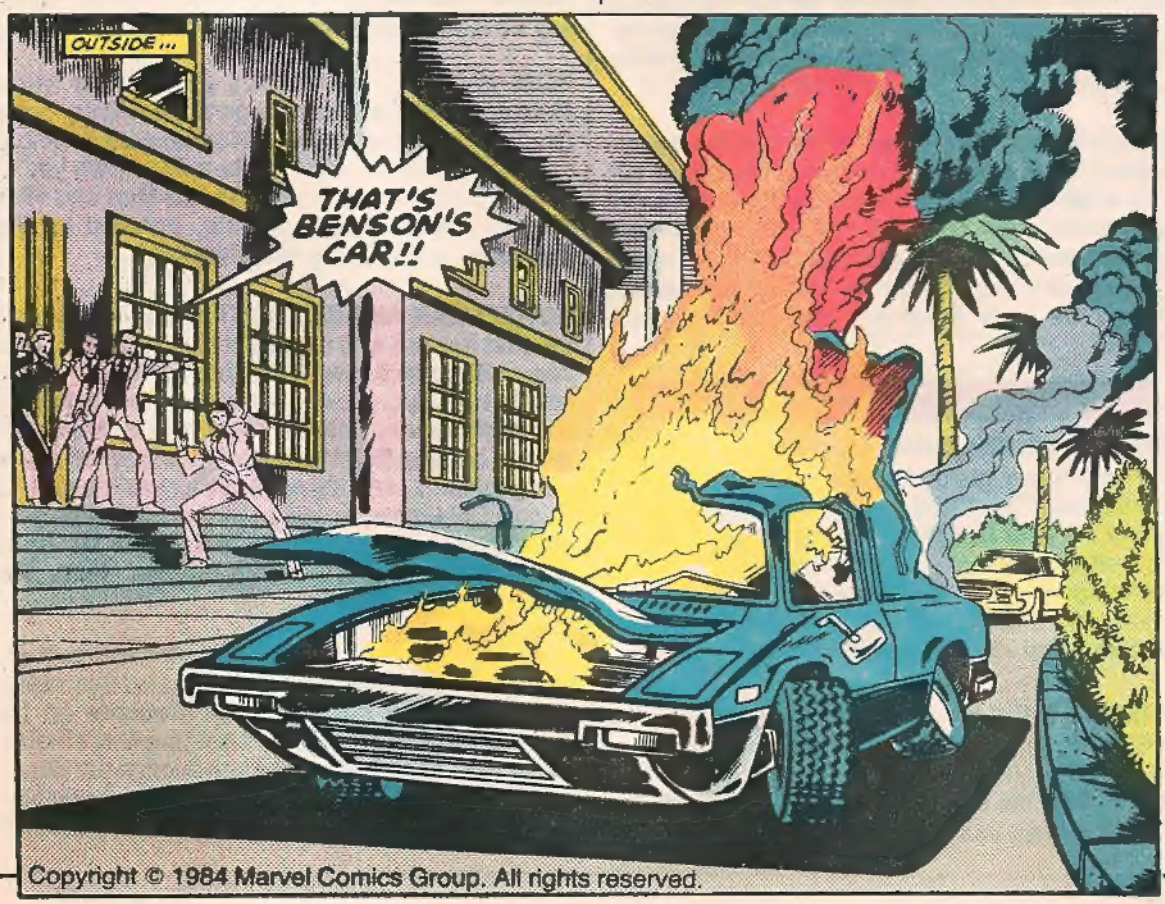
CAPTAIN AMERICA #298 — The final battle comes ever closer! Learn the secret origin of **the Red Skull**! **Captain America** *himself* might not be ready for the awesome menace . . . are *you*? The title of this stunning, sensation-soaked story is "Sturm Und Drang!" If you wanna know what that *means* — buy it, believer! Written by **J.M. DeMatteis**, penciled by **Paul Neary**!

THOR #348 — You've been reading every one of the Thunder God's wondrous adventures . . . and you've been wondering about that fantastic forger of *Doom*! That's right — find out the mystery behind our phantasmagoric *framing sequence* — it's a harbinger of great things to come! Also see **Odin** and his brothers as you've never seen them before! Written, penciled, and inked by **Walt Simonson**!

INDIANA JONES #22 — It all comes together! Is **Marcus Brody** innocent as a new-born babe . . . or guilty as the devil himself? And that Nazi assassin is still plaguing **Indy**! We could tell you right now how it all turns out . . . but we won't! Plot by **David Michelinie**, script by **Jim Owsley**, and pencils by **Joe Brozonski**!

SAVAGE SWORD OF CONAN #104 — **Conan's** thirst for adventure may have led him *too far* — for when he travels to Vendhya, he must meet **the White Tiger**! And *that* confrontation is one from which our sullen Cimmercian may never return! Written by **Michael Fleisher**, pencils by **Pablo Marcos**! $1.50. A Marvel Magazine.

DOCTOR STRANGE #67 — All vampires have been banished from Earth! But now, the last of the **Darkhold** cult may succeed in bringing them back! That's where **Dr. Strange** comes in — with the aid of **Detective Hannibal King**! Will they be powerful enough — or will the undead return? Also starring **Jessica Drew** and **the Shroud**! Written by **Roger Stern**, with guest artist **Steve Leialoha**!



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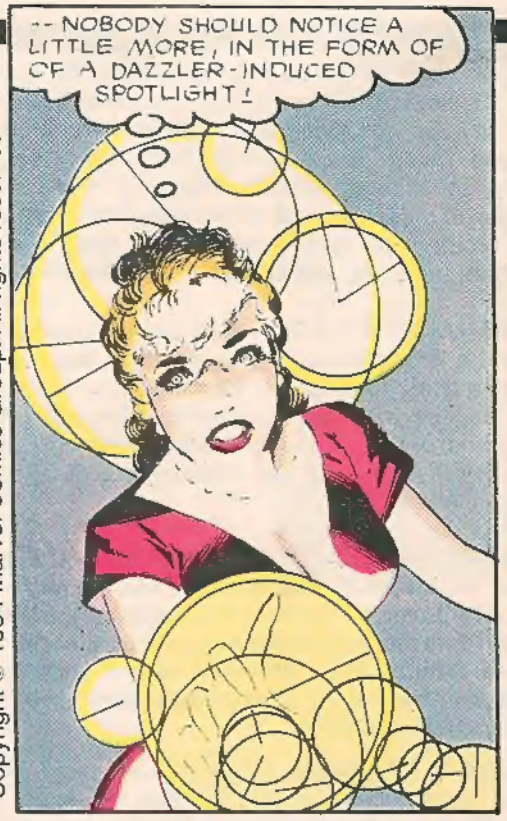

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U. S. 1 (Limited Series) #12 — The collectors'-item conclusion to this freewheelin' limited series! **U. S. 1** has the final confrontation with **the Highwayman** — and you'll never guess how it all resolves! It's out of this world! What else could we call this final tale but . . . "The Truck Stops Here!" Written by **Al Milgrom**, penciled by **Frank Springer**, and inked by **Mike Esposito**!

POWER PACK #3 — The search for the super-powered kids' parents continues . . . but what will await **Alex**, **Julie**, **Jack** and **Katy** aboard the evil **Snark** Spaceship? And **Jack** can't deal with his own super powers . . . for a reason that's gonna surprise you, we guarantee! Written by **Louise Simonson**, penciled by **June Brigman**, and inked by **Bob Wiacek**!

Titles shipping **June 19**, on sale **July 10**:

KULL THE CONQUEROR #6 — Once a year, nobody in Valusia goes outside — because goblins descend upon unsuspecting mortals! Guess what night of the year **Brule** and his charge get trapped! Can **Kull** rescue them . . . before his own mortal soul gets ravaged? Action as you like it in "Goblin Moon," written by **Alan Zelenetz**, penciled by **John Buscema**, and inked by **Klaus Janson**!

INCREDIBLE HULK #300 — Double sized issue! If **SHIELD** can't stop **the Hulk** from tearing up New York City . . . who can? Perhaps **Dr. Strange** . . . but can even *he* save the city without hurting his friend? We won't tell you how it all comes out — but there's a major change in **the Hulk's** life involved! *This is the one*, friends! Written by **Bill Mantlo**, penciled by **Sal Buscema**, and inked by **Gerry Talaoc**! 48 pp. $1.00.

AVENGERS #248 — **Maelstrom** has attacked the home of **the Eternals** to free the captive **Deviants**! If *they* get loose — watch out! It's the final battle — and you'll see Earth's mightiest heroes *sweat*! But while *they're* battling . . . **the Eternals** decide upon their ultimate destiny! It's written by **Roger Stern**, penciled by **Al Milgrom**, and inked by **Joe Sinnott** — buy it!

CONAN THE BARBARIAN #163 — **Conan** ventures into the "Cavern of the Vines of Doom!" But these aren't your ordinary vines of doom — and this isn't your ordinary cavern! But then again, **Conan** isn't your ordinary barbarian either! You're gonna want to *see* this battle — and it's gonna *stay* with you — we promise! Written by **Michael Fleisher**, and penciled and inked by **John Buscema**!

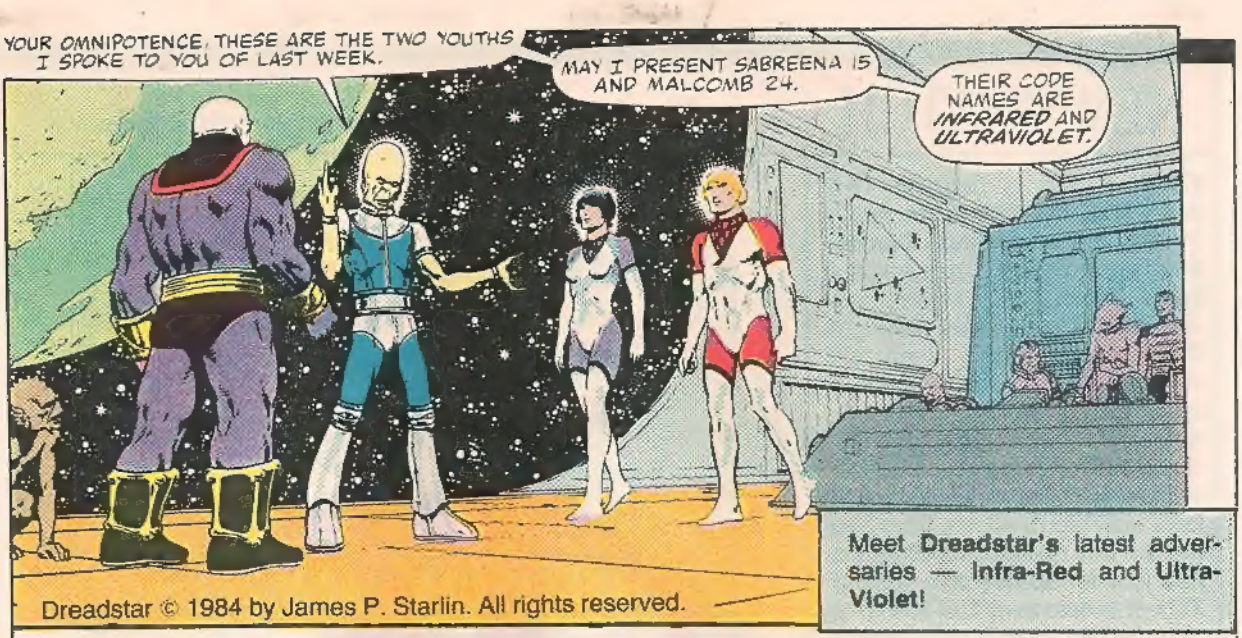
MARVEL TALES #168 — "Never Step on a Scorpion!" The classic tale from **SPIDER-MAN** #29, written by **Stan Lee** and drawn by **Steve Ditko**!

X-MEN #186 — Double sized issue! **Storm** as you have never seen her before — facing the greatest challenge of her — or anybody's — life! All in the midst of the repercussions of *last* issue's extravaganza! Written by **Chris Claremont**, penciled by **Barry Windsor-Smith**, and inked by **Terry Austin**! This one is gonna sell out *fast*, gang — don't say we didn't warn you!

ROM #59 — Mutated insects threaten the world! **Rom** and **Starshine** have to go to the *source* — the deadly, dangerous, and diabolical demons lurking in . . . Sub-Atomica! It's the battle-to-the-death you've been waiting for, guest-starring **Ant-Man** and **Rick Jones**! Written by **Bill Mantlo**, penciled by **Sal Buscema**, and inked by **Mel Candido**!

POWER MAN AND IRON FIST #110 — **Cage** and **the Fist** hobnob with the social elite when they take **Jeryn Hogarth's** beautiful daughter to her debutante's ball! But . . . amid the glamor and glitter we find **Nightshade**, **Stiletto**, **Discus**, **Man Mountain Marko**, and **the Eel**! You'll never *guess* what they're doing there . . . and it's no picnic for our heroes! "O Deadly Debutante" is written by **Tony Isabella**, penciled by **Greg LaRocque**, and inked by **Andy Mushynsky**! Guest starring **Wonder Man**, **the Beast**, and **the Wasp**!

G. I. JOE #28 — **Cobra's** got a new anti-tank airplane called **Tank Smasher**! It's targeted right at **G. I. Joe**! When you see **the Tank Smasher** on the national TV commercial, you'll see how fierce it is! So better start hoping **the Joes** can survive the attack! And we won't *tell* you about the new hovercraft! Written by **Larry Hama**, penciled by **Frank Springer**!


YOUR OMNIPOTENCE, THESE ARE THE TWO YOUTHS I SPOKE TO YOU OF LAST WEEK.
MAY I PRESENT SABREENA 15 AND MALCOMB 24.
THEIR CODE NAMES ARE INFRARED AND ULTRAVIOLET.
Dreadstar © 1984 by James P. Starlin. All rights reserved.

Meet **Dreadstar's** latest adversaries — **Infra-Red** and **Ultra-Violet**!

MARVEL AGE MAGAZINE #19 — Ever lie awake at night, wondering what the latest hot news and gossip from the Marvel Bullpen might be? Sleep soundly with **MARVEL AGE MAGAZINE**! It's got all the answers to these most pressing questions! News, interviews, artwork, **Hembeck**, and more — for only 35¢! Mando paper, too! Direct Sales only.

Titles shipping **June 26**, on sale **July 17**:

FANTASTIC FOUR #271 — Aliens attack! They'll stop at nothing to defeat **the Fantastic Four** — and they can change their very shape! Could it be the **Skrulls**? Or somebody worse? Who could be worse than the **Skrulls**? Written, penciled, and inked by **John Byrne**!

MARVEL TEAM-UP #146 — His name is **The Black Abbot** . . . and he can mesmerize people with his voice! Can **Spidey** and **Nomad** stop *him* . . . or the terrible **Taskmaster** from organizing street gangs in his behalf? It's a tall order, that's for sure! "Hero Worship" is written by **Cary Burkett**, penciled by **Greg LaRocque**, and inked by **Mike Esposito**!

IRON MAN #187 — Meet the latest Marvel super villain! His name is **Vibro**! His power is that of superhuman vibration — and he's gonna shake you up! He's got the power to beat **Iron Man** . . . while **Tony Stark** is taking care of business of his own in Silicon Valley! Written by **Denny O'Neil**, penciled by **Luke McDonnell**, and inked by **Steve Mitchell**!

PETER PARKER, THE SPECTACULAR SPIDER-MAN #95 — He may not really be alive . . . but he's deadly! **Spidey** can't beat him by himself . . . and he's under the gun to locate **Cloak** and **Dagger** for help! How do you kill . . . a dead man? Written and penciled by **Al Milgrom**, and inked by **Jim Mooney**!

THE NEW DEFENDERS #136 — **Cloud's** secret — revealed! It's going to give you a moment's pause! It's a lousy time for a major revelation as far as **the Defenders** are concerned, though — 'cause they've got to battle **Shafik Wazzan** and their own **Gargoyle**! "Bodies and Souls" is written by **Peter B. Gillis**, and penciled by **Don Perlin**!

STAR WARS #88 — The return of one of our most requested characters! From the **Star Wars** canon comes . . . **Shira Brie**! **Shira** is **Luke Skywalker's** second deadliest enemy! We'll leave it to *you* to find out **Luke's** *deadliest* enemy — but only if you buy this phenomenal issue! Written by **Jo Duffy**, penciled by **Bob McLeod**, and inked by **Tom Palmer**!

ALPHA FLIGHT #15 — **Puck** and **Marrina** must find **Marrina's** mate . . . if they have to thrash about in the St. Lawrence river! But when they find what they're looking for, it's not quite what they had bargained for! Written, penciled, and inked by **John Byrne**!

WHAT IF #47 — What if **Loki** had found the hammer that gave **Dr. Donald Blake** the enchantment of **Thor**? This tale of an alternate reality is written by **Peter B. Gillis** and penciled by **Kelly Jones**! 48 pp. $1.

DREADSTAR #13 — Meet **Vanth Dreadstar's** latest and most startling adversaries! We call them **Infra-Red** and **Ultra-Violet**! You'll call them . . . awesome! Plus . . . a full character study on each of this award-winning series' main characters! Find out why writer, penciler, and inker **Jim Starlin** is *still* the greatest! From the Epic Comics line. $1.50. High quality Baxter paper. Direct Sales Only.

Note: the information that appears in "Coming Attractions" is as complete and accurate as we can manage. Occasionally changes are made after this column is put together. We apologize for any inconvenience this may cause! •

NEWSWATCH

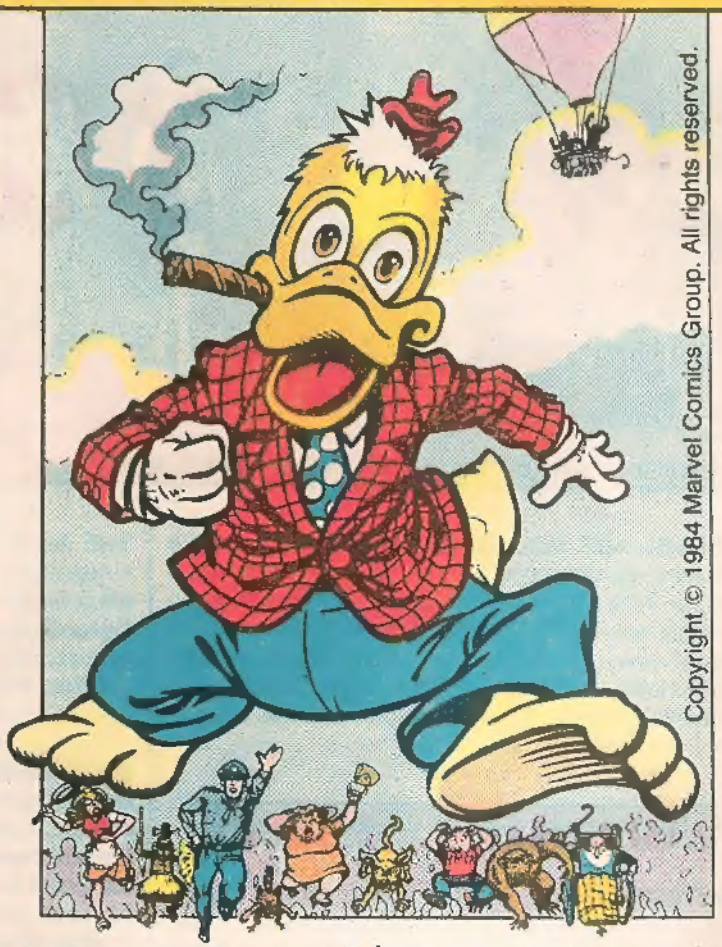
A couple of fresh cold ones to quench your thirst for news!

ITEM! It had to happen! **THE AMAZING SPIDER-MAN** #252, the first issue to feature **Spider-Man's** new costume, has sold out in the Direct Sales Market! According to Direct Sales Manager **Carol Kalish**, this landmark comic sold to the walls within five days of its premiere — and history was made! **Spidey's** new duds have garnered attention from New York's *Daily News* and local television stations. **Stan Lee** himself was questioned about the new look for **Spidey** on a spot for TV's *Entertainment This Week*. In other words, everybody's having a blast over **Spidey's** striking new outfit — and you're all a part of it! Congrats on making it a complete success!

ITEM! Longtime comics readers will remember the controversial litigation between Marvel Comics and writer **Steve Gerber** begun several years back. The legal tangle centered on a disagreement between **Steve** and Marvel over the status of **Howard The Duck**! Now **Steve** and Marvel are pleased to announce that the ligitation has ended, with both parties reaching a mutually agreeable resolution of their dispute.

So what, you ask? So *this*! Early this year, development will begin on a major theatrical motion picture based on **Howard the Duck** — with **Steve** serving as creative consultant, actively involved in developing the script! Further — Marvel will soon announce publication of an all-new **Howard The Duck** series, to be written by **Steve** himself! **Howard's** back, fans — and **Steve Gerber** and Marvel have got him!

ITEM! Here's a Limited Series that only Marvel would dare to bring you — **THE WEST COAST AVENGERS**! Issue #1 goes on sale in April, kicking off a four-issue adventure of this new California based superteam, written by **Roger Stern**, penciled by **Bob Hall**, and inked by **Brett Breeding**! **Hawkeye**, **Mockingbird**, and **Tigra** will form the core of the group, according to editor



Mark Gruenwald. The series will serve as the logical extension of **THE HAWKEYE Limited Series**, and will resolve the ultimate storyline of **the Vision**! The whole thing began as a way to solve the problem of the six-member limit on **Avengers** membership, to allow for more and greater character combinations — and the whole thing will end with a lead-in to **AVENGERS** #250! **The West Coast Avengers** will remain intact *after* that spectacular saga, probably to alternate with the other **Avengers** in **THE AVENGERS** series. We *know* you'll love it!

ITEM! Louise Simonson is going to be the regular writer for **MARVEL TEAM-UP**! The prolific **Mrs. S.** takes over with issue #149, teaming up **Spider-Man** with **Cannonball** of **the New Mutants**! **Greg LaRocque** and **Mike Esposito** continue as the art team for this title!

ITEM! CLOAK AND DAGGER have made the jump to the airwaves, with a radio dramatization produced by a group of junior high school students for KCAW Radio in Sitka, Alaska! The first part of their radio adaptation of **THE CLOAK AND DAGGER Limited Series** will air in June. Those of you in the listening area can tune to KCAW "Raven Radio," a non-profit public station partially funded by the Alaska Broadcasting Commission, at 104.7 FM. Let us know how it turns out, ok? Ok!

ITEM! Yup! **THE NIGHTCRAWLER Limited Series** is going to make it after so long a wait! **Dave Cockrum** is the creator, as we promised so many months ago! And that's not all — editor **Ann Nocenti** tells us that this Limited Series is going to be one of the *funniest* things ever to come out of the Marvel Bullpen! 'Nuff said!

ITEM! That's all for now! Bottoms up! •

THE STARRIORS™ SAGA

by **Dwight Jon Zimmerman**

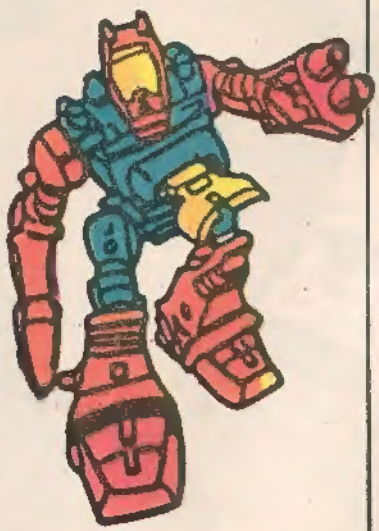
Long after Man has vanished from the face of the earth, only his machines, led by ultrasophisticated computers, are left to rule the planet. For, untold generations ago, Man saw that irreversable holocausts were about to ravage the earth. To ensure his ultimate survival, Man built massive underground suspended animation chambers. In them he sleeps while his robots, **the Protectors** and **the Destructors**, follow their programs to guard and nurture the planet in man's absence.

But as centuries pass, the robots' worn out bodies are replaced too many times. Each time the identity of a robot is transferred into a new body, some of the robots' programming is lost. Some knowledge the robots possess disappears forever, and the robots' motivating purposes change. Herein lies grave danger. **The Destructors** gradually change from benevolent guardians to hostile soldiers. **The Protectors** lose so much of their original knowledge that they can barely perform their duties.

Now **the Destructors**, who live for war and destruction, claim that Man is nothing more than a myth. They begin to brutally persecute **the Protectors**. Some of **the Protectors**, though, stubbornly insist that Man was real, that he still lives, and that he will deliver them from persecution. At the height of **Destructor** tyranny, **Nipper**, a small scavenger **Protector**, discovers the skull of a man. On this fateful day, the quest begins — find man! Find the deliverer! Thus begins the saga of **THE STARRIORS** — the latest and most innovative Limited Series from Marvel Comics!

Who are **the Starriors**? Meet the technological marvels who inhabit the future. **Hot Shot**, leader of **the Protectors**, is determined to see Man discovered and liberate his benevolent robot brethren. He's an engineering robot with lasers in his chest. Originally, **Hot Shot's** lasers were programmed for cutting and shaping. Now **Hot Shot** must use them for combat. **Crank** is the most tragic of **the Protectors**. Once a botanist, **Crank** has lost almost all of his botanical knowledge in the many body transferrals he has undergone. Anger and frustration cause him to override his passive programming and endure berserk rages of violence. **Slaughter Steelgrave** is head of **the Destructors** — and **Hot Shot's** mortal enemy. He possesses a sonic vibra-chisel that can cut through anything. His glory is his imagination, which may ultimately cause his downfall. **Sawtooth**, named for the deadly buzzsaw in his

Slaughter Steelgrave — the deadly leader of **The Destructors**!



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chest, has secret sympathies with **the Protectors**, placing him in direct conflict with his leader **Deadeye** is **the Destructor's** ultimate weapon — but, possessing the soul of a poet, this robot suffers anguish even as he methodically destroys his victims **Deadeye** is blind, and maintains a symbiotic relationship with **Clicker**, a winged **Destructor** who is deaf He communicates with **Deadeye** through a series of clicks that tell his partner where to attack

The Starriors are the creation of talented Marvel writer **Louise Simonson**. **Ann Nocenti**, editor for the series, is enthusiastic about **Louise's** concepts and imaginative storyline. **Ann** told **MARVEL AGE MAGAZINE**, "**Louise** did a beautiful job developing this four issue Limited Series from the toys produced by **Tomy**. She spent many years as an editor for Marvel, accumulating a wealth of ideas Now as a writer, she's exploring the tremendous possibilities suggested by **The Starriors**. **Weezie** really thought up everything for this series. I think she'll be the next great writer in comics!"

Weezie herself stressed that **STARRIORS** is not only a great science fiction adventure, but an allegory as well. For, **the Protectors** must make changes from within to succeed in their quest, as they overcome peaceful and passive programming to battle **the Destructors**. "When people want to improve themselves or accomplish a goal very often they must change parts of their personality," **Weezie** offered. "It's never easy Some people just can't do it. Some of **the Starriors** can't. **The Protectors** were never designed to fight, but they must now fight or be destroyed. The experience is traumatic for many of them . . . and the results, frequently shocking!"

Louise Simonson's partners in telling **the Starriors'** story are reknowned inkers **Ian Akin** and **Brian Garvey**, and Marvel's newest penciling talent, **Michael Chen**. "**Michael** is doing a spectacular job penciling the series," **Ann** told us. "He has quite a challenge before him. He has to draw almost two dozen major characters — none of whom are human! It's hard for an artist to draw characters' emotions and expressions who do not have flexible human faces. **The Starriors**' faces are stiff, robotic masks. But **Michael** conveys expression and power through body posture, lighting effects, and dramatic angles. **Louise** and I are just thrilled with his work!"

Louise, indeed, is excited about **Michael Chen's** work. "It's hard to find artists who love to draw nonhumanoid robots, and who can do it well. **Michael** leapt at the chance. He caught on right away to what **Ann** and I wanted to achieve in this Limited Series. I'm really impressed."

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Hot Shot — mighty leader of **The Protectors'**

Will **the Protectors** succeed? Do they reach their goal? **Louise Simonson** reflected, "In the last chapter of **the Starriors**, **the Protectors** do find Man. But what they find is not what they expect. It will be a complete surprise to them — and to the reader as well."

Find out for yourselves when **STARRIORS** hits the stands in the late summer of 1984. If the response is as strong as we expect, **Ann**, **Louise**, and **Mike** will go ahead with a second **STARRIORS** Limited Series **Weezie** told us that she already has an idea worked out which takes these fascinating robots to the next level.

But that, as they say, is another story! ●

MARVEL AGE TALKS TO CHRIS CLAREMONT

Coming soon from Epic — BLACK DRAGON by Chris Claremont and John Bolton!
Black Dragon © 1984 by Chris Claremont and John Bolton. All rights reserved

by **Mark Lerer**

*Before we get into **THE X-MEN** and **THE NEW MUTANTS**, tell us about your latest series, **Black Dragon**!*

It's a medieval sword and sorcery Limited Series that I'm writing and **John Bolton** is drawing for the Epic comics line. Let me give you the historical setting. It takes place in the last decade of twelfth century England, when **Richard the Lion Hearted** is off on his crusade, and **Longchamps**, his regent, is in power. This is the very period when **Robin Hood's** career is just beginning — he's becoming known, but he's not famous yet.

The Black Dragon is **Brian Dunreith**, an exile returning to England after twenty years. He is a notorious alchemist, widely believed to be a diabolist. In other words, he practices ancient and arcane forms of science, but has often been accused of practicing sorcery. In the series, **Dunrieth** is commissioned to put down a rebellion — but he finds out that the leader of the rebellion is one of his oldest friends. Further, he discovers that his friend employs black magic in the worst, most evil way. **Brian**, though himself highly skilled, finds himself hopelessly outclassed. The conflict of supernatural and mystical powers makes for an incredible series of confrontations!

In the course of the intrigue, **Dunreith** will discover his true nature — and that he might be what people say he is! Among all the personal drama will be romance, action, mystery — and **John** and I even managed to throw in some jousting, too, for good measure! It'll be a six-issue Epic Limited Series on high-quality paper in full color. The final dates haven't yet been set.

Magic is a recurring theme in several of the series you write. Is magic a special interest of yours?

Yes. My ex-wife originally got me interested in studying magic, and I've learned about the many different types of magic that there are. There's natural magic, the kind practiced by ancient pagan religions. This is the pantheistic magic of which wicca is a subgroup. Then there's American Indian shamanist magic, which **Steve Englehart** explores in **COYOTE**. Then there's classic satanism. There are also beliefs in healing herbs, potions, fairies, and the like. Generally, when we speak of "magic," we mean the body of beliefs that pre-date Judeo-Christian monotheism. But of course, some people still in this day and age believe in magic.

Do you?

I haven't got any absolute empirical evidence, so I can't say for sure. I'll reserve judgement.

Of course, you can't say for sure — but have you ever had an experience to make you think that, perhaps, magic is at work?

Oh, sure — just looking out the window! The world that we inhabit is miraculous in its complexity,

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A previously unpublished **X-MEN** cover penciled by **John Byrne** and inked by **Terry Austin!**

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and full of beautiful and mysterious phenomena that we can't explain. As **Arthur Clarke** once said — and this is a bad paraphrase, so forgive me — that any civilization sufficiently advanced to achieve interstellar space flight would appear to us as magic.

*How do you enjoy working with **John Bolton**?*

John is superb to work with, despite the fact that he lives three thousand miles away! I enjoy working with him so much that I recently visited him in England to work with him face-to-face. It's better creatively, and, in the long run, cheaper, than working over the phone!

*What do you enjoy most about an artist like **John**?*

His ability to tell a story. A good artist tells the story effectively, evocatively, and cohesively. The artist sets the stage so that the writer can do what the writer does best, character and motivation.

Frank Miller's work for **the WOLVERINE Limited Series** is another example of good storytelling, which I appreciated as a writer. Similarly, **THE STAR-LORD** which I did with **John Byrne** and **Terry Austin** showcased some excellent storytelling on the part of the artist.

Ideally, an artist brings the best of himself or herself to the project, which the writer can hopefully complement.

What is good comics writing?

Archie Goodwin. Stan Lee. The maximum information through the minimum amount of copy, with the maximum emotional and physical impact. I'm not a big fan of captions. I always think of **Archie Goodwin** as a great example of comics writing. And, let's face it, nobody has ever written as many books as well as **Stan Lee** — and I don't think anybody ever will again.

The editor's job is to bring out the best in the creative people Every editor has a different way of doing it. Some use charm, some use common sense, and some use terror! **Louise Jones** was one of the finest editors I had ever worked with, because, I feel she brought out the best in me It's all a matter of chemistry. Some editors that I've worked well with, other creative people can't get along with as well — and some editors that my fellow writers have worked splendidly with just haven't clicked with me.

*Let's talk about **THE X-MEN**. What makes **X-MEN** the most popular comic book on the stands today?*

Beats me! If I knew exactly what made **THE X-MEN** the success that it is, I'd go duplicate it. I guess it was just a case of the right book at the right time. It started selling very well right from the first summer of the new series, back in 1975. It went monthly shortly thereafter, and it's been a big hit ever since. I've stayed with it these nine years, and I have no intention of leaving the book.

I like **the X-Men**. I think these characters bring out the best in everyone who works on the book.

*At age fifteen, **Kitty Pryde** is the youngest **X-Man**. How's she doing?*

Kitty's growing up faster than she'd like. The kind of life she leads as a super-powered mutant who confronts danger from day to day is pretty hard for a girl her age to handle. Add to this the fact that her best friend is a demon sorceress . . .

And her other best friend is a dragon!

. and her other best friend is a dragon. Therein lies the story. **Kitty Pryde** and **the New Mutants** are the youngest of the group that resides at **Professor Xavier's** School for Gifted Youngsters These are the ones to whom **Professor Xavier** is important as a teacher Remember — the reason **Professor X** founded **the X-Men** in the first place was so that mutants could learn how best to use their super powers. The reason why the original **X-Men, Cyclops, Beast, Angel**, and **Iceman** left is that they grew up and no longer needed training. Nowadays, **Storm, Colossus, Wolverine**, and **Nightcrawler** have all by and large become adults —

Our fighting mutants face off against one of the deadly **Sentinels**, in this scene penciled by **John Byrne** and inked by **Joe Rubinstein**!

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MARIKO YASHIDA.
DAUGHTER OF ONE OF THE NOBLEST, RICHEST, MOST POWERFUL FAMILIES IN JAPAN, SHE CAN TRACE HER LINEAGE BACK ALMOST 2,000 YEARS. ME, I KNOW MY FATHER -- THAT'S AS FAR AS IT GOES.
FROM THE MOMENT WE MET, I LOVED HER. AN' SHE LOVED ME.
AIN'T LIFE A CROCK?

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but **Kitty** still needs **Xavier** as a teacher. Being a teacher is **Charles Xavier's** first, best function.

But now that **Xavier** has the use of his legs again, after so many years in a wheelchair, he wants to be a super hero! But he cannot both be a super hero fighting alongside **the X-Men** *and* have the time to teach **Kitty** and the **New Mutants** — there just aren't that many hours in a day. But the younger mutants still need instruction in the use of their powers. And if **Charles Xavier** isn't available for them, where can they go? **The Hellfire Club**? Possibly!

Conflicts will arise for **Charles Xavier** and **the X-Men** should he try to fight alongside the team. They'll have to get used to him. He's not as experienced in combat as are the active **X-Men**. On the other hand, he is a powerful telepatch, and he *is* the man who taught **the X-Men** how to fight. Ultimately, **Professor X** will have to make a choice. The events, conflicts, and emotions which lead to his decision will be the basis for several stories over the coming year. I guarantee there will be some surprises.

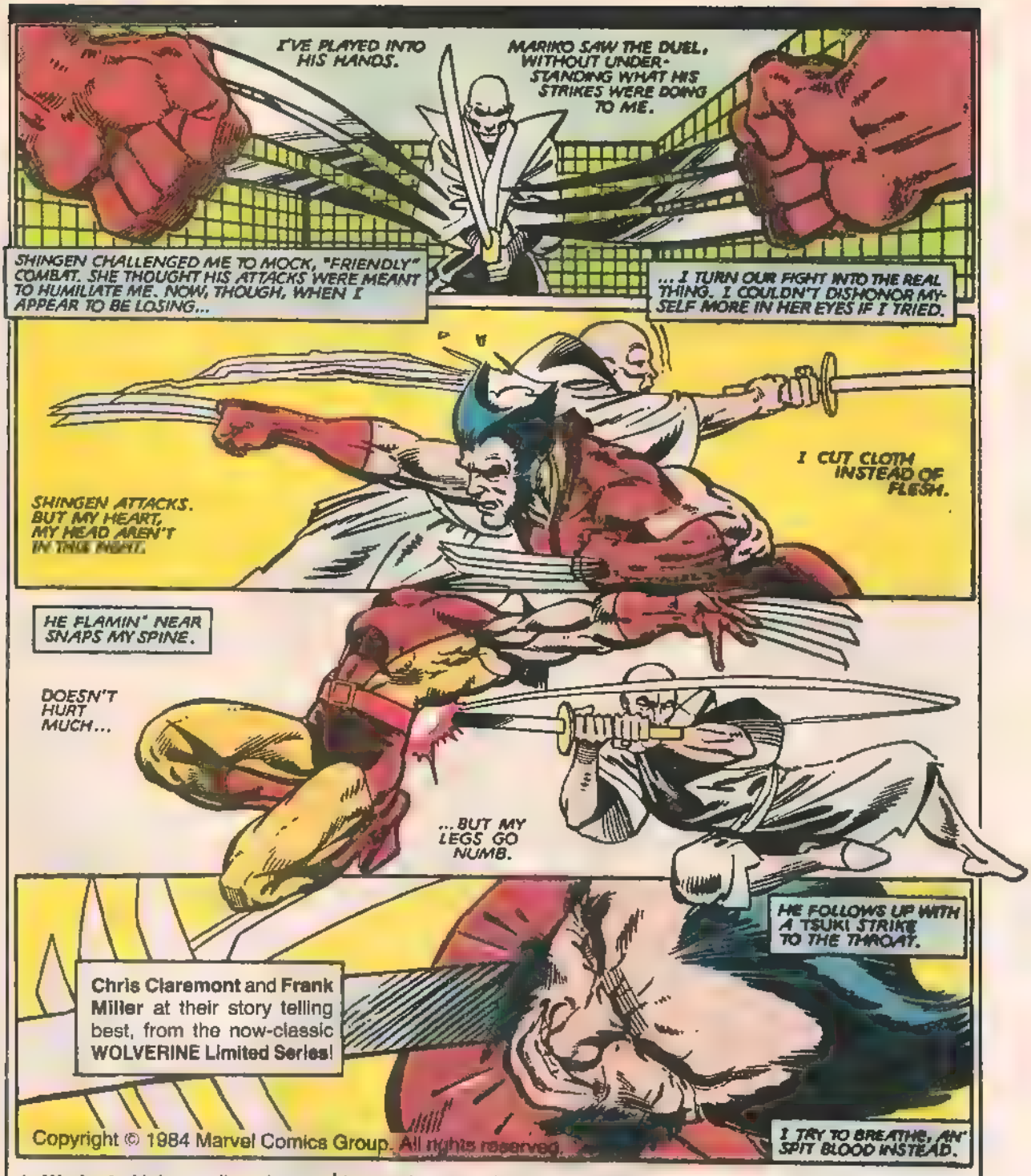
The biggest shock in the history of **the X-Men** will come two months from now, at the end of **X-MEN** #185. The following double-sized issue, as a special treat, will be penciled by **Barry Windsor-Smith** and inked by **Terry Austin**! It'll be quite a story, but unfortunately I can't tell you anything about it because the plot is predicated on the conclusion of issue #185.

Speaking of shocks, many people had a strong reaction to the recent changes in **Storm**.

Her little speech to **Kitty** in issue #180 should sum all that up. The values she grew up with just didn't work for her anymore, and she couldn't repress her feelings any longer. After years and years of holding back, she opened the flood gates, let loose her inhibitions, and went from being a serene and nearly emotionless person to quite the opposite sort.

What new things are in store?

A new member will be joining **THE NEW MUTANTS**. His name


I'VE PLAYED INTO HIS HANDS.
MARIKO SAW THE DUEL, WITHOUT UNDERSTANDING WHAT HIS STRIKES WERE DOING TO ME.
SHINGEN CHALLENGED ME TO MOCK, "FRIENDLY" COMBAT. SHE THOUGHT HIS ATTACKS WERE MEANT TO HUMILIATE ME. NOW, THOUGH, WHEN I APPEAR TO BE LOSING...
...I TURN OUR FIGHT INTO THE REAL THING. I COULDN'T DISHONOR MYSELF MORE IN HER EYES IF I TRIED.
I CUT CLOTH INSTEAD OF FLESH.
SHINGEN ATTACKS. BUT MY HEART, MY HEAD AREN'T IN THIS FIGHT.
HE FLAMIN' NEAR SNAPS MY SPINE.
DOESN'T HURT MUCH...
...BUT MY LEGS GO NUMB.
HE FOLLOWS UP WITH A TSUKI STRIKE TO THE THROAT.
I TRY TO BREATHE, AN' SPIT BLOOD INSTEAD.
Chris Claremont and Frank Miller at their story telling best, from the now-classic WOLVERINE Limited Series!
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is **Warlock**. He's an alien shape-changer, who can change his form into any non-living thing — a house, a car, a computer. He's what we call a techno-organic being, and whether or not he is actually a mutant is something we don't yet know. His father, a being called **the Magus**, is out to kill him. **The Magus** is incredibly powerful — the first time we meet him, he's tearing apart a star. We're talking heavy duty cosmic.

We've still got the mystery of the girl named **Rachel** to contend with, too! As you can tell, the mutants will have their hands full for the next few months.

***Louise Jones** once said to me, sort of half-joking, "There are no villains in the **X-MEN** — there are only fallen heroes."*

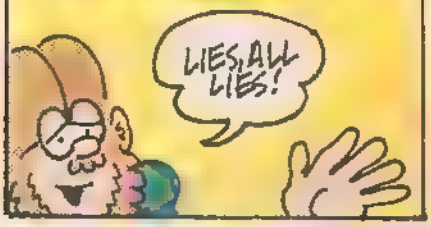
I'd say that's about 90% true. Of course, fallen heroes make the best villains. **Doctor Doom**, for instance, has an element of nobility to him — anyone who knows **Doom's** biography can tell you that **Doom** is basically **Reed Richards** gone wrong, only he doesn't see it. Similarly, I think of **Magneto** as **Professor Xavier's** mirror image.

How much of what you write is based on personal experience?

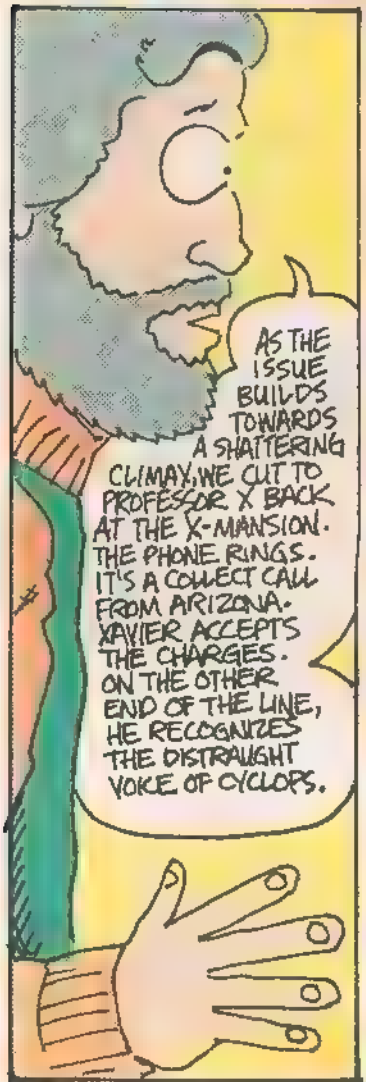
Everything. •

FRED HEMBECK and MARVEL AGE present

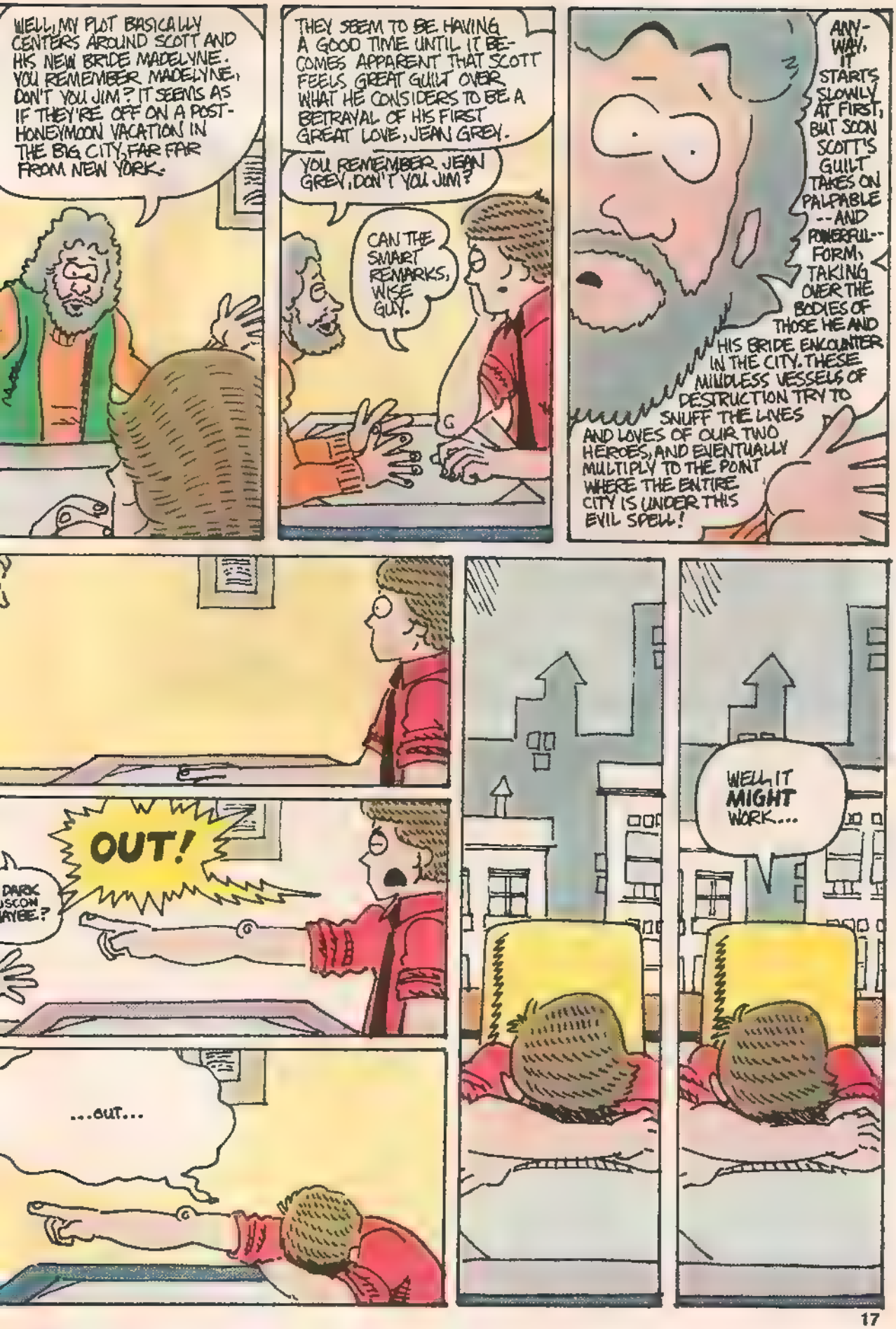
UNTRUE TALES of the MARVEL BULLPEN!



YOU WANTED TO SEE ME, MR. SHOOTER, SIR?
CHRIS, COME IN, SIT DOWN. ANN NOCENTI SENT A MEMO SAYING I JUST HAD TO HEAR YOUR LATEST X-MEN PLOT...
...SO, IF YOU'VE GOT A FEW MINUTES?..


AS THE ISSUE BUILDS TOWARDS A SHATTERING CLIMAX, WE CUT TO PROFESSOR X BACK AT THE X-MANSION. THE PHONE RINGS. IT'S A COLLECT CALL FROM ARIZONA. XAVIER ACCEPTS THE CHARGES. ON THE OTHER END OF THE LINE, HE RECOGNIZES THE DISTRAUGHT VOICE OF CYCLOPS.

FRED HEMBECK©1984 FRED HEMBECK. ALL RIGHTS RESERVED.


WELL, MY PLOT BASICALLY CENTERS AROUND SCOTT AND HIS NEW BRIDE MADELYNE. YOU REMEMBER MADELYNE, DON'T YOU JIM? IT SEEMS AS IF THEY'RE OFF ON A POST-HONEYMOON VACATION! IN THE BIG CITY, FAR FAR FROM NEW YORK.
THEY SEEM TO BE HAVING A GOOD TIME UNTIL IT BECOMES APPARENT THAT SCOTT FEELS GREAT GUILT OVER WHAT HE CONSIDERS TO BE A BETRAYAL OF HIS FIRST GREAT LOVE, JEAN GREY.
YOU REMEMBER JEAN GREY, DON'T YOU JIM?
CAN THE SMART REMARKS, WISE GUY.
ANY-WAY, IT STARTS SLOWLY AT FIRST, BUT SOON SCOTT'S GUILT TAKES ON PALPABLE --AND POWERFUL-- FORM, TAKING OVER THE BODIES OF THOSE HE AND HIS BRIDE ENCOUNTER IN THE CITY. THESE MINDLESS VESSELS OF DESTRUCTION TRY TO SNUFF THE LIVES AND LOVES OF OUR TWO HEROES, AND EVENTUALLY MULTIPLY TO THE POINT WHERE THE ENTIRE CITY IS UNDER THIS EVIL SPELL!
OUT!
...OUT...
WELL IT MIGHT WORK...

OUR PAL SAL

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by **Jim Massara**

Issue #300 of **THE INCREDIBLE HULK** may still be a few months away, but the book is already being dressed up in party clothes to celebrate — sporting flashier layouts and a sense of **Bruce Banner's Dreamworld** guaranteed to make **Nightmare** himself shudder.

The man to thank for much of this is long-time Marvel artist **Sal Buscema**. **Sal** has been drawing **THE HULK** since 1975 — but only with issue #298 did he switch back from drawing pencil breakdowns to drawing completely rendered pencils. The switch shows.

"I've been doing breakdowns for the last seven or eight years and, frankly speaking, now that I'm doing the finished pencils I'm having a lot more fun," **Sal** told **MARVEL AGE MAGAZINE** from his Fairfax, Va. studio.

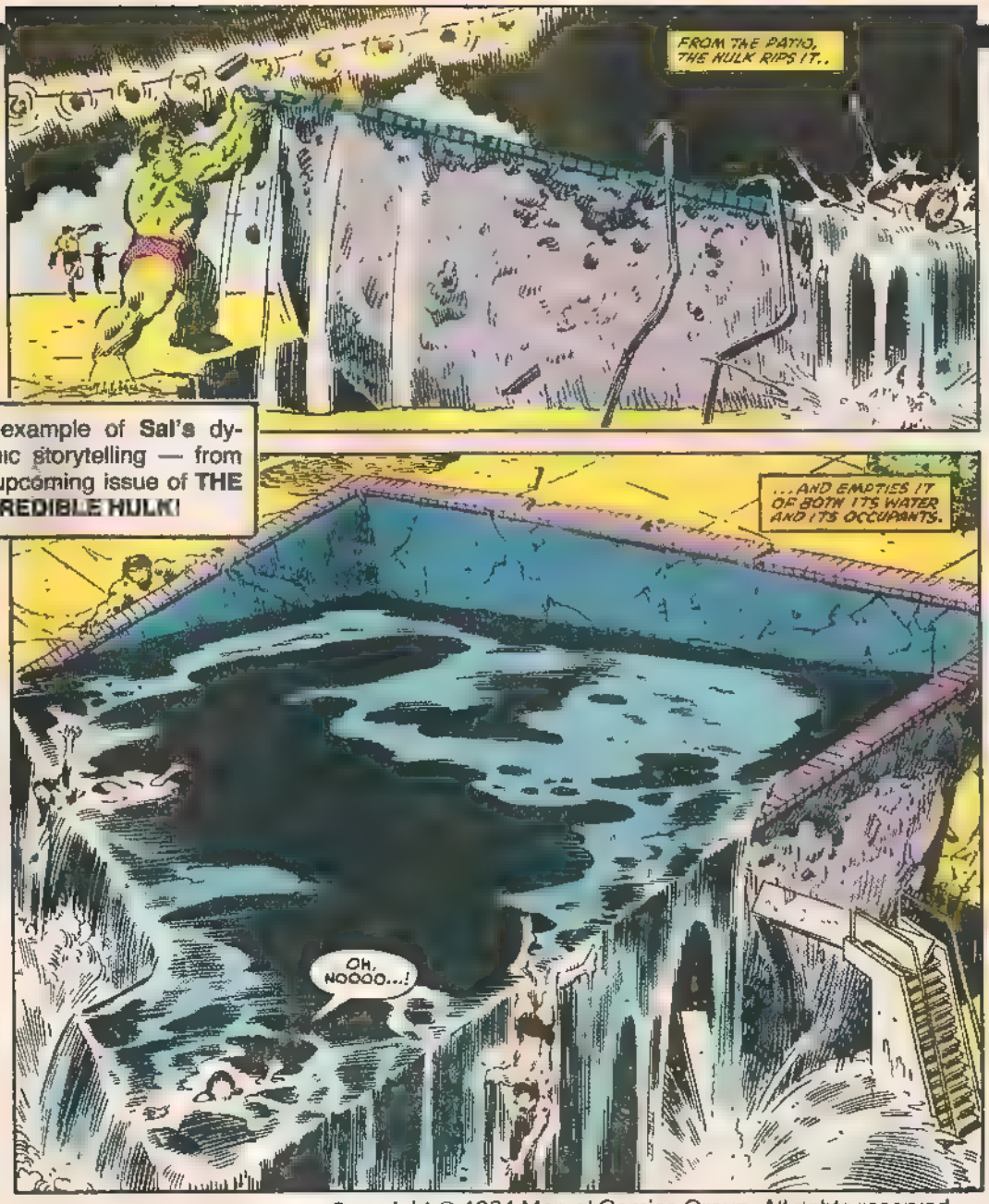
The switch came at the request of **HULK** editor **Carl Potts**, who's pleased with the results. "**Sal** is already respected as one of the best story tellers and most dynamic action artists in the business," **Carl** said, "But he wasn't content to rest on his laurels. He's started playing with positive and negative space more, as well as using some more and bolder high-contrast graphics. All of these developments are just fine by me, and I'm thrilled with the work he's been turning in. **Sal's** most recent work is going to turn a lot of heads when it hits the stands."

Carl started the ball rolling several issues before by assigning the talented Filipino artist **Gerry Talaoc** to ink **Sal's** pencils. **Carl** likens **Gerry's** distinctively loose style to that of **Jack Davis**, and says he complements **Sal's** work nicely.

Sal has been with Marvel over 15 years. He began drawing **THE INCREDIBLE HULK** in 1975 with issue #194. Aside from a handful of issues, he's been with the book ever since. "If I haven't yet drawn **THE HULK** as long as **Herb Trimpe** did, I think I'm closing in on his record," **Sal** said. But it may be heartening to the newcomer to learn that it took **Sal** over 10 years just to break into comics

He got his start while a high school student in the '50s, helping his brother **John** (now the artist for **CONAN THE BARBARIAN**) with backgrounds on pages he was drawing for Dell Comics. When **Sal** finally decided to strike out on his own, he worked up a portfolio of samples and began making the rounds.

"Unfortunately, that was one of the comics industry's bad periods," **Sal** recalled. "It was around the middle '50s, when the bottom dropped out of the industry. When I was ready to go into it, it



An example of **Sal's** dynamic storytelling — from an upcoming issue of **THE INCREDIBLE HULK!**

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wasn't ready for me."

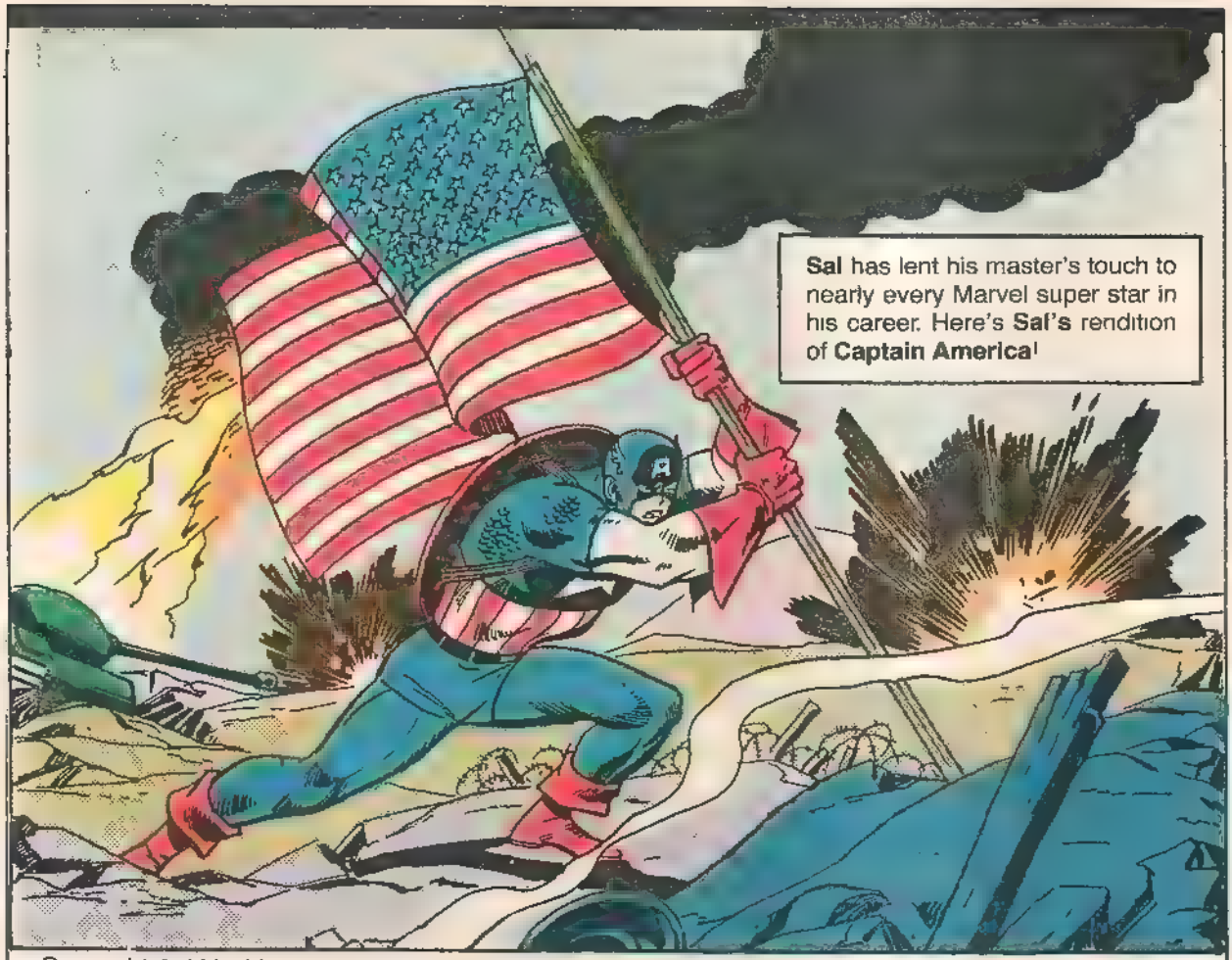
Sal then tried to get work as an apprentice at non-comics studios, but was turned away because his draft status was 1-A. Although the country wasn't at war, the world's political atmosphere was tense and studios were reluctant to invest time in a novice who might be drafted six months later.

Finally, **Sal** volunteered to join the army just to get it over with. "That turned out to be the best thing I could have done," **Sal** said, "because after basic training I was made an illustrator."

He was assigned to Fort Belvoir, Va., headquarters of the Army Corps of Engineers, where he worked illustrating manuals and the like. From there, his civilian contacts netted him a job as an illustrator at a Washington, D C. studio, as well as a succession of other studios there and in New York.

But the comic bug never left **Sal**, and when his brother **John** started working for **Stan Lee** and Marvel in the '60s he decided that he would, too. He began by working up a portfolio in his spare time. **Sal** remembers, "I worked for a year on my own — and by that I mean on evenings and weekends — just working and practicing and looking at what was being done in comics. It took about a year before I worked up samples that I thought were good enough to show **Stan**."

That portfolio got **Sal** a tryout inking job for an obscure western character whose biggest talent was that he didn't shoot himself in the foot. ' I can't remember who he was, except that he wore black. His peculiarity — and why they decided to do this I could never figure out — was that he would grab his left-hand gun with his right hand, and his right-hand gun



Sal has lent his master's touch to nearly every Marvel super star in his career. Here's **Sal's** rendition of **Captain America**!

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with his left hand." **Sal** said. "How he could outdraw anybody while doing that, I'll never know."

That western story never became famous, but **Sal's** inks impressed then-production chief **Sol Brodsky**. **Sol** thereupon assigned **Sal** a rush job, inking **CAPTAIN AMERICA** over **John Romita's** pencils. And "rush" was an understatement — **Sal** was expected to finish the full-length story in three days! "I would work during the day, then come home and ink until 2 or 3 in the morning. I literally fell asleep at the table on the third day when I finally finished it," **Sal** laughed. "But I was so anxious to get a foothold with the company I was willing to do anything."

Those manic hours paid off. A few months later **Sol** asked **Sal** if he'd like to be the regular inker for the legendary **SILVER SURFER** series. Of course, he said yes. "I absolutely flipped out," **Sal** said. "It was always my heart's desire to do comic books — especially to be able to start on a job like that. **The Silver Surfer** was a brand new character and they were really giving him first-class treatment at Marvel."

Sal's first pencil job was for **THE AVENGERS** in 1969 — and since then there have been very few Marvel characters that he *hasn't* worked on. He estimates having drawn between 550 and 600 complete comic books. Based on an average of 20 pages per book, that means he's drawn a staggering 11,000 to 12,000 pages since his career began!

But **the Hulk** will always be special to **Sal**. "**The Hulk** is not your standard super hero, not a guy who runs around in long-johns and saves the world every day. That element appeals to me. The character has so much potential in the fact that he is so very different."

Somehow, **Sal** manages to find time for his wife, **Joan**, and his three sons: **Joe**, 15; **Tony**, 13; and **Mike**, 11. The sons all like to draw, and **Joe** has already developed his own humorous super hero, **Captain Avenger**, whom he one day hopes to syndicate as a newspaper strip.

Sal dabbles in amateur drama, and has played leads in "I Never Sang for My Father" and "Our Town" for the Fairfax Community Theater. Drawing comic books all these years has been excellent training for acting, **Sal** says, because both require a sensitivity to emotion and characterization.

What does the future hold for **Sal**? More of **THE HULK**, of course — and more work for Marvel.

"It's really been a delight working for Marvel," he said. "I've been working for them for over 15 years, and I hope to be with them for at least another 15 years." ●

S-SAVE YOURSELF!!!
Rom © 1984 Parker Brothers. All rights reserved
Rom, Spaceknight — the fantastic adventure hero penciled by the one and only **Sal Buscema**!

HERE COMES...
DAREDEVIL
THE MAN WITHOUT FEAR!
MARVEL COMICS GROUP 12¢
1 APR. IND.
REMEMBER WHEN WE INTRODUCED SPIDER-MAN
NOW WE CONTINUE THE MIGHTY MARVEL TRADITION WITH... DAREDEVIL!!
A WORTHY COMPANION MAGAZINE TO SUCH ALL-TIME GREATS AS THE FABULOUS FANTASTIC FOUR!
IN THIS ISSUE YOU WILL MEET...
The Most Unusual Hero of all MATT MURDOCK
"FUN-LOVING" FOGGY NELSON
GORGEOUS KAREN PAGE
CAN YOU GUESS WHY DAREDEVIL IS DIFFERENT FROM ALL OTHER CRIME-FIGHTERS...?

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by **Warren Reece**

As **Bob Hope** might put it, a funny thing happened on the way to this installment of the history of the Marvel Age of Comics! After speed reading through over one hundred pages of old **DAREDEVILs**, and climbing the walls with anxiety over all the other detailed information I'd have to compile for this article, I got a reprieve from our benevolent editor, **Jim Salicrup**. As you know, Marvel will be publishing the **MARVEL COMICS INDEX** created by my incredible colleague, **George Olshevsky**. Isn't that great? This means that I won't have to research issue-by-issue and title-by-title for this series of articles — research on a Marvel Age that grows geometrically with each year that we get closer to the present! Instead, I can languidly reminisce about the events that shine the brightest through the corridors of my memory, while the rest of you delve into the statistical details to be found in the upcoming **MARVEL COMICS INDEX**! Thank you, **George**, thank you, **Jim**, and thank you, Marvel!

The biggest development of 1964 was the introduction of **DAREDEVIL! D. D.** came to us in his own title, cover dated April, 1964. His first issue, which gave his origin, also introduced **Franklin "Foggy" Nelson** and **Karen Page**, who became longstanding members of the supporting cast. The cover and splash page of **DAREDEVIL** #1 emphasized that this new hero followed the dynamic trend begun by **THE FANTASTIC FOUR** and **SPIDER-MAN**, and a small reproduction of the cover of **SPIDER-MAN** #1 on **D.D.'s** first cover emphasized this.

Certainly, **Daredevil** was part of the innovative **Stan Lee** idea that super heroes could have problems — but this one was more shocking than usual. For, the idea of a *blind* costumed adventurer seems unbelievable at first! However, once you understand **Daredevil's** supersensitive control of

the other four senses, and his additional radar sense, which provides him with a sort of black-and-white, three-hundred-and-sixty degree paranormal vision, believing becomes a matter of course.

The **DAREDEVIL** title was significant from a pictorial point of view, because it lured **Bill Everett**, extraordinary artist and creator of **the Sub-Mariner**, back to comics. Deadline problems prevented him from doing more than one issue of **DAREDEVIL**, but **Bill** would go on to draw many other Marvel characters in following years. Subsequent issues of **DAREDEVIL** featured the work of the great **Wallace Wood**. **Woody's** drawings were stylish and eye-catching. Both of these remarkable artists invariably put magic into their own penciling, and, as inkers, into the pencils of their collaborators.

On the 1964 **Spider-Man** front, Marvel readers first met the original **Green Goblin** in issue #14, cover-dated July. The **Goblin's** grotesque, supernatural look, combined with scientific special effects, made him immediately stand out. His original rocket-powered broomstick was replaced by his familiar bat-like jet glider in **SPIDER-MAN** #17. Something else was terribly exciting about the **Green Goblin**. His identity was long kept secret. There were two major reasons. One, by not revealing his identity right away, Marvel knew it could keep the readers coming back for more. The other was that **Stan Lee** and **Steve Ditko** had no idea who the **Goblin** *was*! **Stan** told this story at a recent Creation convention: **Steve**, who, lucky for **Marvel**, was a far-out guy, said something like "Y'see that guy in the crowd over there, in that panel, walking with his back to us? Let's make *him* the **Green Goblin!**" **Stan Lee** sort of cracked up when he replied, "But **Steve**, that's not the way it's done!" But, of course, Marvel has *never* done anything "the way it's done," and so a compromise developed. If you scrutinize the stories recently reprinted in **MARVEL TALES** you'll make an interesting observation. When **J. Jonah Jameson** is hanging out in his club, you'll spot a guy with a more-than-casual resemblance to the face you'll eventually see when **the Goblin** unmasking story gets reprinted — if you don't know the whole story already.

ANNUAL
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#2 1964
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DOCTOR DOOM!
SEE: IN ALL ITS PULSE-POUNDING SUSPENSE, THE NEVER-BEFORE REVEALED ORIGIN OF DR. DOOM!

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In **FANTASTIC FOUR**, one of the most exciting events in comics history took place in 1964. **The Hulk** battled **the Thing** in a two-part story that combined **Stan Lee's** raw drama and wit with **Jack Kirby's** exciting and appealing simplicity of visual rendering in a classic of shattering impact. **The Hulk's** rampage involved **the Avengers**, the Army, and the other three sick, injured, and otherwise crisis ridden members of **the F.F.** All this came in the wake of **Hulk's** team-up with the embittered **Sub-Mariner** against the **Hulk's** former teammates in **AVENGERS** #3! These incredible stories surpassed the great **Torch** versus **Sub-Mariner** battles of the 1940's — and firmly established **the Hulk** as a character more exciting as a rampaging guest-star than he'd been in his own book! Eventually, he earned his own series in **TALES TO ASTONISH**, beginning with issue #60.

Speaking of **the Hulk's** former teammates, **AVENGERS** #4 reintroduced the original **Captain America**, giving a new generation a chance to thrill to the legendary

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champion of yesteryear. Drawn by his co-creator, **Jack Kirby**, **Stan Lee's** story revived **Cap** from suspended animation through an unwitting rampage of **the Sub-Mariner**. Readers learned how an exploding drone plane had killed **Cap's** first partner, **Bucky**, and plunged **Cap** into the icy North Atlantic. Cold, shock, and, according to later experts, **Cap's** biochemically-enhanced metabolism, placed him in suspended animation for approximately twenty years. **Stan** developed **Cap's** personality accordingly, exploring remorse over **Bucky's** death, and culture shock caused by being plunged into a new world after two decades. **Cap** became a great success once again, fully developed as a supporting character until he could eventually carry his own series.

Meanwhile, that **Ditko** guy we mentioned earlier was quietly turning half of **STRANGE TALES** into a psychedelic art gallery . . . before there were any hippies or proponents of that yet-to-emerge visual style. **Dr. Strange's** adventures took him through undreamed-of realms, for example, **Nightmare's** domain featured in issues #116 and 122. However, the major sequence of the series during 64 came with issue #126, which introduced the dread **Dormammu**!

Dormammu proved to be a character of staggering cosmic power and importance. Visually, he, his subjects, and his entire dark dimension afforded a kaleidoscopic display of phantasmagoria. One might say that **Ditko** *invented* mystic dimensions for all the people who had

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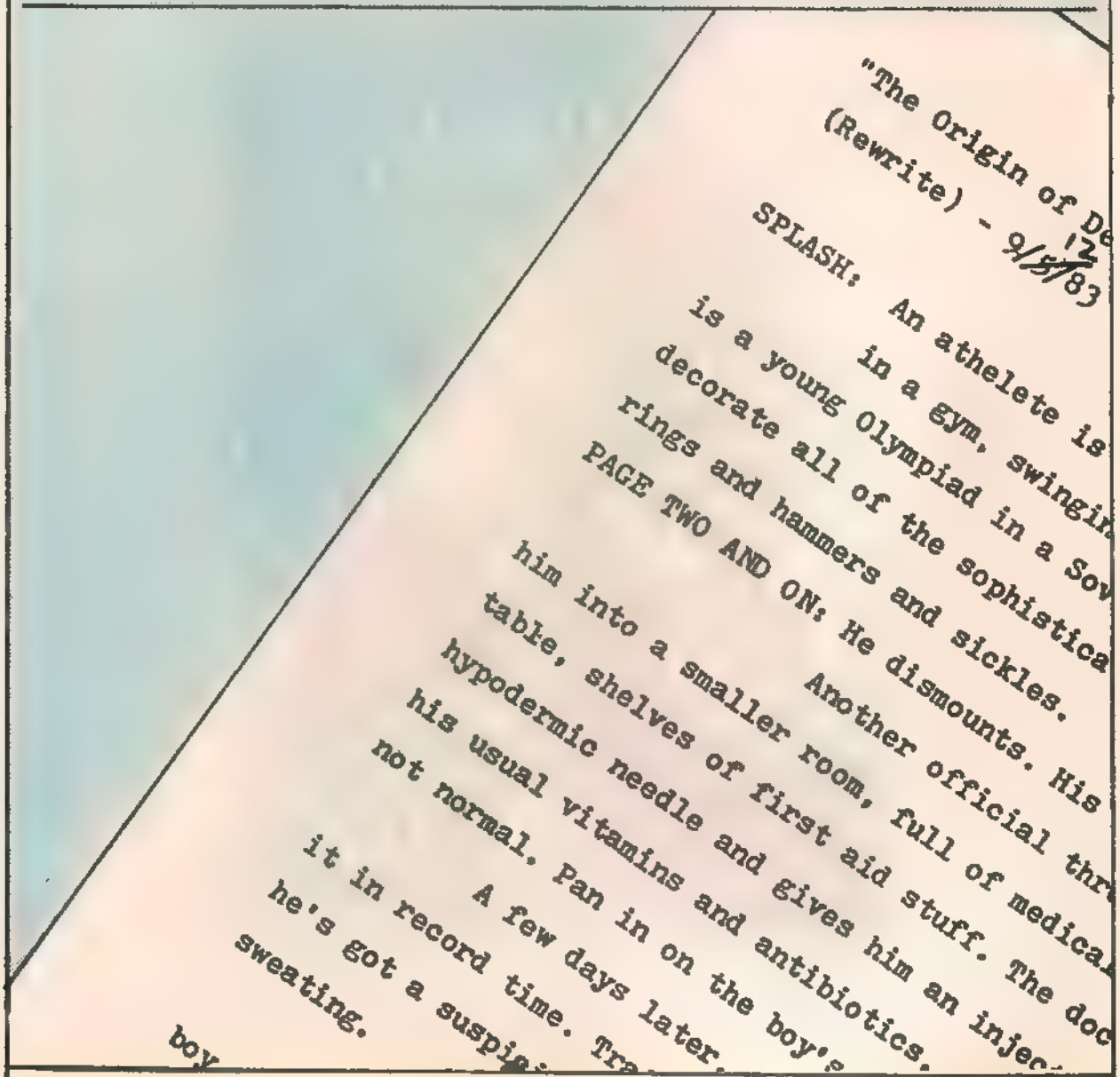
merely talked about them previously He set the style for generations to come — check out **DR. STRANGE CLASSICS** to see for yourselves.

Opposed to the sinister and dramatic figure of **Dormammu** was **Clea**. This brave and enchanting young woman added romance and further mystery to **Dr. Strange's** life. She debuted in that incred ble two-parter

Over in **THE X-MEN**, **Lee** and **Kirby** brought us the first appearance of **the Blob** in 1964. Next came **the Brotherhood of Evil Mutants**, including **Quicksilver** and **the Scarlet Witch**. The arrogant but protective **Pietro** and the engaging but vulnerable **Wanda** were a confused and misguided pair of young people back then, unaware of the extent of their powers. They proved to have longstanding appeal.

Marvel recognized its growing fandom by releasing three important annuals in 1964. **FANTASTIC FOUR ANNUAL** #2 told the dramatic origin of **Doctor Doom**. **SPIDER-MAN ANNUAL** #1 featured a crisis encounter with six of **Spidey's** greatest foes, and a lot of interesting historical and personal info about **Spidey's** career and powers. **MARVEL TALES ANNUAL** #1 reprinted the or gins of **Spider-Man, Thor, Sgt. Fury's Howlers, Iron Man, Hulk, Ant-Man** . . . and photographs of the Marvel Bullpen! So did Marvel make an effort to pick up new fans who'd missed the first few years — folks who d heard about, or noticed, the dynamic new trend in comics. Everyone rushed forward with ever-increasing energy and speed . . . to 1965! ●

THE NEW TALENT DEPARTMENT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12
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Last month, we looked at the work of a frequent contributor to **MARVEL AGE MAGAZINE**, **Mark Lerer**. In addition to his work for **MARVEL AGE**, **Mark** is trying to break in as a "real" writer — and this month's **New Talent Department** continues with Part II of **Mark's** work with **Jim Shooter** developing a super hero plot. Take it away, **Mark**!

A little background in case you missed last issue's column. I had worked up a plot starring a character of my own creation, a super-powered Olympic athlete named **Decathlon**! After reading the plot, **Jim** gave me some pointers about cleaning up my storytelling technique and conceiving scenes for the artist. So I went home and made changes, and brought my plot back. *Now* came the real work.

"Did I ever give you my little dollar-ninety-eight speech about structuring a story?" **Jim** asked me. "It goes like this. Little Miss Muffet sat on a tuffet eating her curds and whey. Along came a spider and sat down beside her and frightened Miss Muffet away. In that little nursery rhyme are all the elements that a story must have. First, establish the characters and the situation they normally would be in — that is, the *status quo*. Then, introduce the conflict. Then build the conflict to a climax, and then resolve the conflict.

"You don't have to do it simply, or by a formula — but do it. Your plot has some good ideas in it. An Olympic athlete. His government grants him superhuman powers so that he can win the gold. He wants to do it honestly, but he goes along. He blows it. Take it from there."

I'm not going to print my entire plot here, because of space restrictions. But **Jim** was dead on. In my first version, I had my athlete try to join the **Avengers** after gaining his superpowers. He fell into the employment of **Nick Fury** and **SHIELD** along the way. He discovered the man who was responsible for his troubles, and got his revenge. But there was no *status quo* established — it wasn't clear whether this was an **Avengers** story, a **SHIELD** story, or a **Decathlon** story! Furthermore, too many things happened for "writer's convenience —" scenes that would set up an interesting situation, but didn't advance the conflict toward a climax.

Here's a brief outline of the way **Jim** and I finally developed the plot. First, a scene of our boy practicing in his training center for the Olympics. Next, we introduce the corrupt government officials and doctors who want to see their country win the gold — no matter what the cost! So far, we've set up the **status quo**. Now, the conflict. They inject the unwitting athlete with a hush-hush serum. They give the lad strict instructions to win the events — but not give away his superhuman abilities for fear of a scandal.

Now the conflict builds. It's the day of the decathlon. The boy is so taken with his abilities that he forgets his instructions and wins the events by unheard of advantages! Scandal breaks, and his oppresive government sees to it that the boy is thrown into a labor camp.

The conflict builds further. The boy uses his powers to escape. He roams the frozen tundra, and eventually finds his way to Alaska, where he hides. But his government wants him back — and **SHIELD** wants him, too, for his powers and his information! (Yup, I even got to work **SHIELD** back into the story!) The boy is hunted down . . .

Well, I'm not gonna give away the rest of the story. **Jim** bought my plot, and paid me real money for it! **Jim** placed the plot in his inventory, and I've gone back to work trying my hand at writing some of the other, established characters in the Marvel Universe. One thing I learned — plotting is *hard work*!

Thanks, **Mark**. More information about plotting, and how to submit your samples, can be found in **THE OFFICIAL MARVEL COMICS TRY-OUT BOOK**, on sale now. ●

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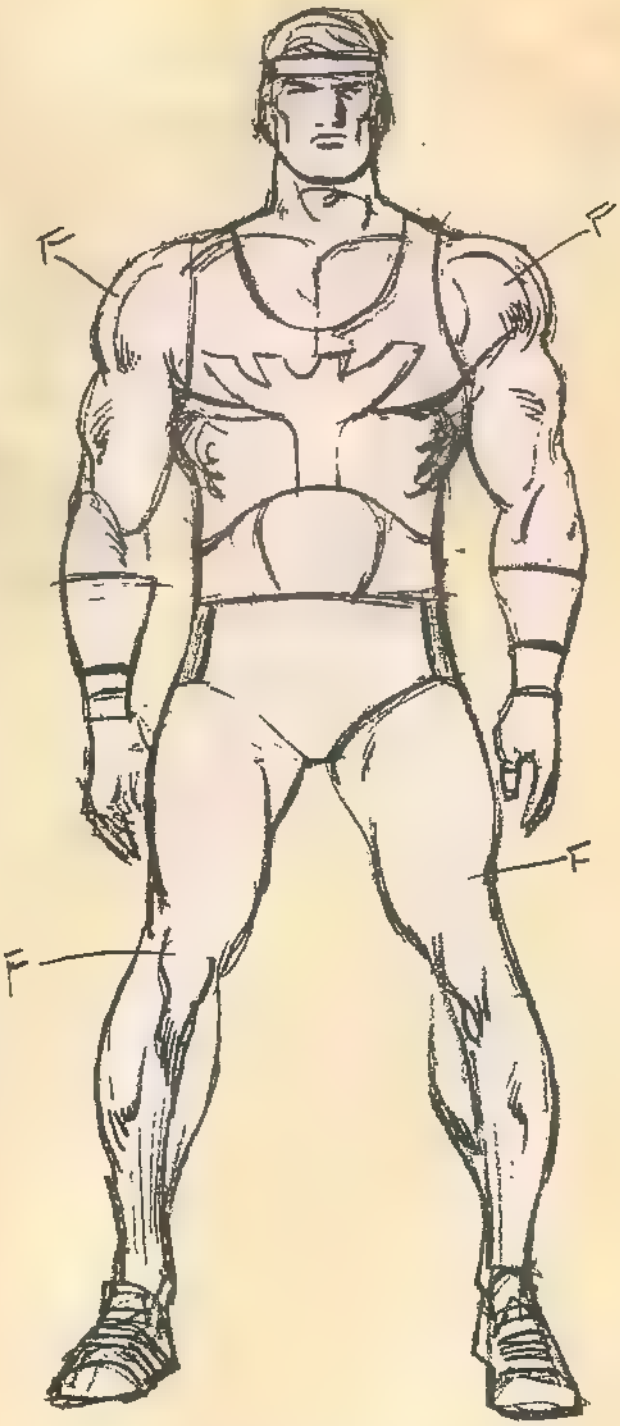

Here's a preliminary sketch of **Mark's Decathlon** character, as envisioned by artist **Ron Wilson**!

For anyone interested in submitting work to us, the format and requirements are printed in FANFARE #4. A brief recap of them is listed below:

SendXeroxes,do not send original art Each submission should include a stamped, self-addressed envelope with proper postage. Otherwise, we cannot return them, and they will be thrown away.

WRITERS – Submit brief plot synopses ONLY. Do not send scripts, short stories, or long, long outlines. Submissions MUST be typed. A plot synopsis should be less than two typed pages. Send two synopses at most.

PENCILERS – Submit 2-4 pages of panel-to-panel continuity. DO NOT send pin-ups, abstract art, landscapes, etc. Draw with pencil on kid-finish Bristol paper Your pages should be one half times larger than the pages in the printed comics. Draw any character you want, but show a variety of settings and situations. Prove that you can draw ordinary people, super heroes, action and quiet scenes.

INKERS – This is a tough one First, you've got to get a pencil drawing to ink, yours or someone else's It's perfectly all right to trace the drawing Again the drawing should be on kid-finish Bristol paper, and preferably it should be panel-to-panel continuity. Before inking the pencil art (with india ink) PHOTOCOPY it. Submit both the inked pencil drawing and the photocopy of the original pencil art. Two to four pages is fine

LETTERERS Submit samples of lettering approximately one-and-one-half times larger than the lettering printed in the comics Include samples of sound-effects, titles, and display lettering. Letter your sample in India ink on kid finish Bristol paper.

COLORISTS There really is no easy way to submit coloring samples because our coloring process is very complicated and very specialized. If you really want to try, though, buy a copy of a Marvel pocket book that has black-and-white printing. These are on sale at most stores that carry paperbacks. Photocopy half a dozen or so pages on BOND PAPER. Color these bond paper copies with colored inks, dyes, watercolors, or whatever. We use Dr. Martin's watercolor dyes which may not be available where you are, but that's not important. If your samples are really outstanding and we want to try you out on some of our regular pages using our professional materials we'll LOAN you a coloring kit. Remember, however, that our regular printing process is very restrictive. A lot of modeling and color blending will only prove to us that you don't know the limits of our processes. In general, the simpler your coloring samples are, the better they are

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Jim Shooter
Editor in Chief
Marvel Comics
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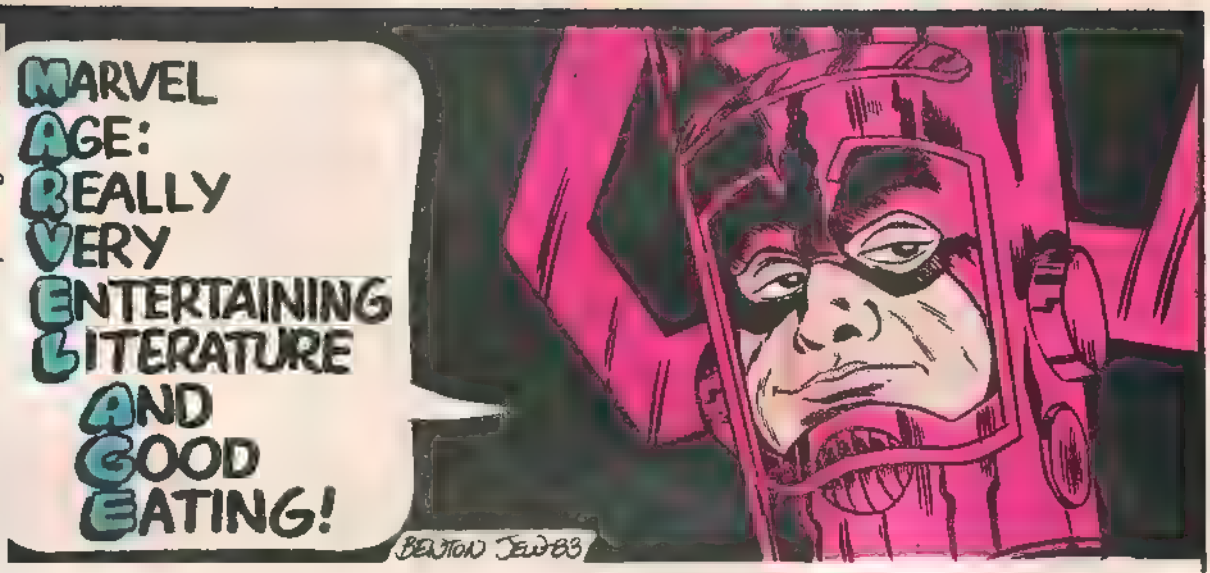

Send your letters to MARVEL AGE MAGAZINE
% Marvel Comics Group, 387 Park Avenue South, New York, New York 10016

This issue's letter column logo is by *Benton Jew* of Sacramento, California! Hope you like it as much as *we* did!

Dear **MARVEL AGE MAGAZINE**,

I am a comic book collector now in high school, and I have all of your issues to date. I noticed that in every issue of **MARVEL AGE MAGAZINE**, you emphasize the reader by giving us all the information that you do, and taking our suggestions and comments (good *or* bad) in a positive way to improve your already great magazine. I like the previews, the new art, the New Talent Department, and all of your regular departments. I think that announcements of upcoming comic book conventions would be a great service. Thanks for listening to my remarks on your great magazine, and I hope you consider them!

Anthony Alvarez
Chicago, Il

Thanks a bunch, Anthony! Keep reading our Newswatch section for announcements of comics conventions and happenings all over the country.

Dear **Jim** and **Mark**,

Being an avid fan of the British character **Dr. Who**, I was wondering if it might be possible to give the ol' doctor his own feature in a Marvel comic?

Stephen Bigmonte
405-2310 East 2nd Ave.
Vancouver, B. C.
CANADA V6K 131

It sure *is* possible, Stephen — and it's going to happen! Look for announcements of an upcoming *DR. WHO* title from Marvel in the near future!

Dear Marvel People,

I saw the article about **Dave Cockrum's FUTURIANS Graphic Novel** in **MARVEL AGE MAGAZINE** #9. Just recently, I picked up the Graphic Novel at Moondog's Comics, a leading comics shop in Chicagoland. It was undoubtedly one of the best comics I've ever read! The characterizations were fantastic, the plot and dialogue superb. The purpose of my letter is to urge you to give **the Futurians** their own regular comic. I'm sure I'm not the only **Futurians** lover. Please keep all of us posted on the progress of this band of super characters.

'Til **Terrayne** dies in quicksand, make mine Marvel!

Eric T. Johnson
2132 Pepper Valley Dr.
Geneva, IL 60134

Dr. Who © 1984 BBC. All rights reserved.

You're *not* the only *Futurians* lover, that's for certain! We've been getting tons of mail raving about the fantastic creations of the one and only *Dave Cockrum*. Everyone we knew has gone wild over *Dave's* Marvel Graphic Novel, so it's up to *Dave* himself whether or not they'll appear again! Write him and let him know what you think!

Dear **MARVEL AGE MAGAZINE**,

When I saw the Marvel hero in the upper left hand corner box on your recent covers, I recalled an interesting evening which took place a few years ago.

It was sometime during 1979 while I was stationed at Fort Hood, Texas that I went with several friends to the Magic Time Machine, a rather unique restaurant in Austin. One of the unique features was that each waiter and waitress was dressed in individual as opposed to standard costumes, many of which represented Marvel characters! To my surprise one of these was **Forbush-Man**, complete with metal bucket helmet. I don't know if the other customers recognized this character, but I was pleasantly surprised that someone had remembered and honored **Irving Forbush** this way!

On another topic, I was wondering if western comics had permanently bitten the dust. I fondly remember the **Rawhide Kid, the Night Rider**, and other western Marvel heroes from bygone years. Has there been any thought to bringing a western hero back? The last appearance for most of these heroes, as I recollect, was during **the Avengers'** last battle with **Kang** when **Immortus** eradicated **Kang's** presence and his own (or did he?). Any thoughts?

Gary Seavey
USAFSA Box 958
APO, NY 09458

Jackpot time! One of Marvel's greatest western heroes is slated for a comeback in a title of his own! But although the title is under production, its release isn't official yet — so we can't tell you who it is! (Geeez, it just *kills* us when we have to tease you like that! You might say it makes our hide raw!) And, as for the redoubtable *Forbush-Man* — it reaffirms our faith in human nature that the lunacy has spread to Texas! One thing, though, *Gary* — what do all those crazy *initials* in your address stand for?

Dear **MARVEL AGE** gang,

In issue #12 of **MARVEL AGE MAGAZINE**, you told us in the Newswatch section to watch for a new logo on the cover of **THE FANTASTIC FOUR**! Well guys, #263 came, and I didn't notice that it had a new logo, and it hasn't had a new logo since then! I want a no-prize! Not bad for a newcomer to the Marvel Universe, huh?

Jim Smith
3601 W. Missouri
Phoenix, AZ 85019

But it *does* have a new logo! If you look closely, you'll notice that the "n" in the word "fantastic" has been subtly moved and made slightly wider! After all, we said a new logo — we didn't say an amazingly shocking and radically different unrecognizable new logo!

(What a cheap trick! If we don't deserve to have pies tossed in our sneaky little faces after pulling a stunt like *this*, forget it! So we'll send you your no-prize anyway, *Jim* — 'cause we're such a bunch of softies!)

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Dear **MARVEL AGE MAGAZINE**.

I collect thirty-one of Marvel's titles, not counting special editions and **EPIC**. I just wanted to write to say that you guys are doing a great job. I'm thirteen years old, so I wasn't around for the early years of Marvel, but comics taught me to read when I was young, and I've stayed with 'em ever since.

One thing. Who writes the answers to our letters?

Steve Andreski
817 Lancaster St.
Albany, NY 12203

Oh, they just seem to write themselves, really!

Dear Marvel Creators,

I have what I feel is a valid complaint. How come all of the female characters that rely on above-average strength and athletic prowess still look like models from **Playboy** and **Vogue**, while the male characters of even average strength look like they've lifted weights for years? In **THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE** you list that **Hellcat** can press 250 pounds, yet she doesn't look like she has lifted a weight in her life.

I feel that women bodybuilders possess the type of muscle development that I have in mind. Women like **She-Hulk** and **Rogue** should possess large, well-developed muscles befitting their level of strength, and **Frank Miller's Elektra** demonstrates the minimum muscle development for those female characters with exceptional but unenhanced abilities.

The last woman in comics to show a higher level of muscle development than **Elektra** was **Warrior Woman**, way back in **INVADERS** #17-21!

I close my letter by saying that Marvel is still the best, most intelligent comic line going. Thank you!

David Annand
10 Manor Road
Harrington Park, FNJ 07640

Dear **Mr. Sallcrup**,

Do you or don't you have to present a possible explanation for a mistake when you ask for a no-prize? Either way, something

came to my attention. In **X-MEN** #180, we see that **Professor X** has finally regained his ability to walk. At the end of the comic, he and **the X-Men** go running into **the Beyonder's** spaceship and disappear. When they re-appear in **SECRET WARS** #1, **Xavier** is back in his wheelchair again!

To earn my no-prize, I offer this explanation. When he and **the X-Men** were teleported, **the Beyonder** must have assumed that Xavier had "lost it" somehow before entering the ship and provided him with a wheelchair. Well?

Ton Reagan
16 Bowker St.
Norwell, MA 02061

Of the hundreds of fans who caught this apparent inconsistency, *Tom, you*'re the only one who actually bothered to provide an explanation! So we'll send you one bona fide, *Beyonder*-approved no-prize — and hope it arrives at your door in better shape than *Xavier* arrived at *THE SECRET WARS*!

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Dear **Jim** and **Mark**,

This letter is regarding **MARVEL AGE MAGAZINE** #13, the picture illustrating **Warren Reece's** piece on the Marvel Age of comics: 1961. Your caption reads "**Goom**, son of **Googam**," which is incorrect, for **Googam** was the son of **Goom**. Second, originally **Googam** and **Goom** were both red, whereas you have the monster colored green. I feel I should get a no-prize for this!

Mitchell Rohde
54641 Arrowhead
Utica, MI 48087

Seems like all we're doing this month is giving out no-prizes! We could probably get out of it, somehow — by saying that *Googam* named *his* son *Goom*, too, after his father! And that the picture we ran took place at a much earlier date — before the monster underwent a mutagenic change and turned red! But far be it from us to attempt such a dumb thing — especially after David Annand complimented us for being so intelligent! So we'll just give in — and award the blamed no-prize! Sheesh!

By the way, gang, have you been enjoying *Warren Reece's* series of articles as much as we have? For those of you new to the Marvel fold, it's a great way to pick up some important Marvel history — and for you old timers, it's a great way to reminisce! *Warren* is one of the premiere comicologists of the day — and he's all ours!

Dear **Jim** and **Mark**,

How do you get to know if a comic book is going to be worth money as a collectors item? I have a growing collection of comics and I need some advice. Which ones should I part with and which ones should I keep?

David Henry
728 E. 51 Street
Brooklyn, NY 11203

There's a whole science and art to valuing old (and new) comics, *David* — a subject unto itself! It's a lot like coin or stamp collecting. Generally, the value of a comic increases with age. For example, many comics from the "Golden Age" of the 1940's are worth hundreds of dollars apiece! If a comic stars a well-loved character, was drawn by a top-notch artist, or has some special interest attached to it, chances are that readers will gobble 'em up and they'll become valuable! Premiere issues of a long-standing series tend to be very valuable — so if a famous Marvel superstar gets his own title, you might want to keep the first issue! All in all, the price of a back issue is simply subject to the market forces — supply and demand. Your local comics shop probably carries some of the better known comic book price guides — check 'em out!

But the *real* value of a comic is how much you enjoy it — and that's something no price tag can be placed on! Read 'em and dig 'em for what they *are* — and not for what somebody claims they're worth! Our advice to you is to save *all* your Marvels — especially those priceless vintage back issues of *MARVEL AGE MAGAZINE*!

Dear Marvel People,

I have a serious problem! Hopefully you can help me! With all these wonderful posters and portfolios coming out from Marvel Press, I'll have so many on my walls — what will I do with my **Christie Brinkley** and **Mr. T.** posters??

Eric James Baitch
77A Fines Drive
Regina, Saskatchewan
CANADA S4N 6C1

There's always the ceiling!

So until next month, when we answer more pressing questions about the burning issues that face Marvel readers worldwide, we bid you all a fond farewell! Be nice to each other — and above all, think Marvel!

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